

THE VISION OF LIFE.

C. Hubert H. Parry.

Moderato.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked *Moderato*. The first system begins with a piano (*pp*) dynamic and includes markings for *poco cresc.* and *cresc. molto*. The second system features a variety of dynamics including *f*, *pp*, *p*, and *pp* again. The third system includes a forte (*f*) dynamic and a *cresc.* marking. The fourth system starts with a fortissimo (*ff*) dynamic and includes a *dim.* (diminuendo) marking. The fifth system begins with a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and accents.

1

p *cresc.*

mf *cresc.*

p *cresc.* *sempre cresc.*

ff

2

12565

First system of piano music. The right hand features a melody with many beamed sixteenth notes and slurs. The left hand provides a rhythmic accompaniment with eighth and sixteenth notes. Dynamics include *mf* and *cresc. molto*.

Second system of piano music. Continues the melodic and harmonic development. Includes a triplet of eighth notes in the right hand.

Third system of piano music. Features more complex rhythmic patterns and triplets. Dynamics include *mf* and *dim.*

Fourth system of piano music. The right hand has a melodic line with triplets. The left hand has a more active accompaniment. Dynamics include *p*.

THE DREAMER.
Bass Solo.

Bass solo system. The bass line is written on a single staff. It begins with a *p* dynamic and includes a triplet of eighth notes. The lyrics "From utmost distance of the dreams of thought," are written below the staff. The piano accompaniment is written on a grand staff below, starting with a *pp* dynamic.

p 4 *pp*

The long pro - cession comes;

Sha - dows that fol - - low sha - dows.

pp

Change - less in change,

cresc.

Tire - - less in wear - - y wan - der - ing Death

cresc.

cresc. molto

strews the path yet the liv - ing e - ver come!

cresc. molto

5 *ff*

Millions on millions!

ff

p

No e-cho of their

dim. *p*

p *cresc.*

speech, no sign of what they were; No waken-ing to won - der of

cresc.

tokens that their passing left up-on the way.

p *>*

dim.

6 *Lento.*

Lost in long night, where no light gleams, They

Lento.

passed, and passed and were for-got.

rit. *a tempo*

rit. *a tempo*

p

f *dim.* *p*

Lento. **CHORUS.** **7**

Soprano. *pp* We wan - dered

Alto. *pp* We wan - dered aim - less in a

Tenor.

Bass.

Lento. **7**

pp

aim - less in a world of dread; Wher - e - ver life -

world of dread; aim - less, aim - less,

pp We wan - dered aim - less in a

pp We wan - dered aim - less in a world of dread;

dim.

mf >

was Death lurked,

Wher - e - ver life was

world of dread; Wher - e - ver life was Death

Wher - e - ver life was Death lurked,

p

p >

Death lurked.

Death lurked,

Death lurked.

lurked,

Death lurked.

Death lurked.

cresc. molto

pp

Allegro moderato.

p

We knew not hope, For us

p

We knew not hope, For

p

We knew not hope, For us

p

We knew not hope, For

Allegro moderato.

p

3

3

cresc.

knowledge was not, By the law of our be-ing

us knowledge was not, By the law of our

cresc.

knowledge was not, By the law of our be-ing

us knowledge was not, By the law of our

3 cresc. 3

Strife _____ was begotten. The weak grew strong in
 be - ing Strife _____ was begotten. The

Strife _____ was begotten. The weak grew strong -
 be - ing Strife _____ was begotten. The weak grew

war - i-ness; Cun-ning and craft _____ were his
 weak grew strong in war - i-ness; Cun-ning and
 _____ in war - i-ness; Cun-ning and craft _____
 strong in war - i-ness; Cun-ning and

weapons; He shunned the light in

craft were his weapons; He shunned the light

craft were his weapons; He shunned the light

craft were his weapons; He shunned the light

mf

se - cret pla - ces, And slew

in se - cret pla - ces, And slew

se - cret pla - ces, And slew

in se - cret pla - ces, And slew

cresc.

ff

8

— for safety, And found none!

— for safety, And found none!

— for safety, And found none!

— for safety, And found none!

ff cresc.

The

ff cresc.

The

ff cresc.

The

ff cresc.

The

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

Lords of the tem - pest thun - - dered:

ff

ff The flame from the cloud con - sumed us, The

ff The flame from the cloud con - sumed us, The

ff The flame from the cloud con - sumed us, The

ff The flame from the cloud con - sumed us, The

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

wield-er of winds o'er-whelmed us, The frosts of the night numbed

ff

9

us.

us.

us.

us.

9

dim. *mf* *p dim.*

p

Homeless and houseless, in caves and in clefts, We

p

Homeless and houseless, in caves and in clefts, We

p

Homeless and houseless, in caves and in clefts, We

p

Homeless and houseless, in caves and in clefts, We

f *p*

hid from the ter-ror of tempest and tor-rent Cowering,

f *p*

hid from the ter-ror of tempest and tor-rent Cow-

f *p*

hid from the ter-ror of tempest and tor-rent Cowering,

f *p*

hid from the ter-ror of tempest and tor-rent Cow-

thirsting, shivering, starving, dy-ing, *pp* >

- er-ing, thirsting, shi - ver-ing, dy-ing, *pp* >

thirsting, shivering, starving, dy-ing, *pp* >

- er-ing, thirsting, shi - ver-ing, dy-ing, *pp* >

largamente *Lento.*

While the host wandered on.

While the host wandered on.

largamente

While the host wandered on.

While the host wandered on. *Lento.*

largamente *p*

f

THE SPIRIT OF THE VISION.

Soprano Solo.

10

p

Più mosso.

shines the life-sustaining Sun!

p largamente

The countless stars in their al -

- lot- ted cours - es move: Day fol- lows night with

change- less con - stan- cy; The world its cir- cling course ful - fills

And while the a - ges wan- der by The

agitato
wel- tering tu- mult winds its help- less way from out the

deeps of dark-ness and des-pair

f rit.

cresc.

rit.

— In-to the light of dawn. The

molto rit. *p* *a tempo* *p*

pp molto rit. *dolce* *a tempo*

wear-y fa-ces bright-en as they fare, The words we

know And wel-come as our own, That tell of

p *p.*

poco animando

ra - diant youth that re-vels in it-self, And looks on life — with eyes of

poco animando

wondering joy; With hands out-stretched To grasp the cup and drain it,

12 f

Tu-multuous, ea-ger, throng-ing on their way, They

animato

mf cresc.

cresc.

take and turn to joy — All that the wakening world can

allargando

rit.

f sf

rit.

Allegro.

give.

mf cresc. molto

CHORUS.

Soprano. *f animato*

Alto. To us is the glo -

Tenor. To us is the glo -

Bass. To us is the glo -

To us is the

f animato

- ry of beau - ty re - veal -

- ry of beau - - ty re - veal -

- ry of beau - ty re - veal -

glo - - ry of beau - - ty re - veal -

13

- ed, The glo-ry of all _____ that glad-dens the

- ed, The glo-ry of all _____ that glad - - dens the

- ed, The glo-ry of all that

- ed, The glo-ry of all that glad - dens the

13

eye: _____ The beau-ty of sup - ple-ness

eye: _____ The beau-ty of sup - ple-ness

glad - - dens the eye: The beau-ty of sup - ple-ness

eye: _____ The beau-ty of sup - ple-ness

The beau-ty of speed, Of lithe-ness of

The beau-ty of speed, Of lithe-ness of

The beau-ty of speed, Of

The beau-ty of speed, Of

limb, And the won - - - drous fair - ness of

limb, And the won - - - drous fair - ness of

litheness of limb, And the won - - - drous fair - ness of

litheness of limb, And the won - - - drous fair - ness of

14

face. To us is re-

face. To

face. To

face.

14

- veal - - ed the won - - - der of words, The

us is re-veal - - - ed the won - der of words, The

us is re-veal - - ed the won - - der of words, The

To us is re-veal-ed the won - - der of words, The

wonders of thought_ And the passion of tears.

wonders of thought_ And the passion of tears.

wonders of thought_ And the passion of tears.

wonders of thought_ And the passion of tears.

To us is re-vealed the de-

To us is re-vealed the de-

cresc.

f

- light in great deeds _____ The

The joy in the prowess of peerless men _____ The

- light in great deeds _____ The

The joy in the prowess of peerless men _____ The

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one sharp (F#). The melody is primarily in the treble staff, with chords and bass lines in the bass staff.

strife of the gods _____ And the he - roes.

strife of the gods _____ And the he - roes.

strife of the gods _____ And the he - roes.

strife of the gods _____ And the he - roes.

The piano accompaniment continues with a more complex texture, including a prominent bass line in the bass staff and chords in the treble staff. A dynamic marking of *f* (forte) is present in the bass staff.

poco rit. *f* *Poco meno mosso.*

We wielded the sword.

We wielded the sword.

We wielded the sword.

We wielded the sword.

poco rit.

Poco meno mosso.

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

— and the spear, The bow we bent in the bat-tle, We drank to the depths the

15 *f*

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

cup of the fren-zy of fight! We

15

won the wel-come tri - umph - ant, The wel-come of home-com-ing

won the wel-come tri-umph-ant, The wel-come of

won the wel-come tri - umph - ant, The wel-come of home-com-ing

won the wel-come tri-umph-ant, The wel-come of

16

ff

warriors, The shout _____ of the saved to their saviours;

home-coming warriors, The shout _____ of the saved to their saviours;

ff

war - riors, The shout _____ of the saved to their saviours;

home-coming warriors, The shout of the saved to their saviours;

16

mf *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

mf *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

mf *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

mf *cresc.*

The salt sea stayed us not, The moun-tains de-layed us not

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

Forest and valley be-trayed us not.

f We won to knowledge and wisdom, We learnt the lore of the heavens,

f We won to knowledge and wisdom, We learnt the lore of the heavens,

f We won to knowledge and wisdom, We learnt the lore of the heavens,

f We won to knowledge and wisdom, We learnt the lore of the heavens,

17 *mf*

We knew the sun_ that shone for us, The stars that made

mf

We knew the sun_ that shone for us, The stars that made

mf

We knew the sun_ that shone for us, The stars that made

mf

We knew the sun_ that shone for us, The stars that made

17 *mf dim.*

p

gay_ the sky for us, _____ The moon whose silvery light_

p

gay the sky for us, _____ The moon whose silvery light_

p

gay_ the sky for us, _____ The moon whose silvery light_

p

gay_ the sky for us, _____ The moon whose silvery light_

poco cresc.*poco cresc.**poco cresc.**poco cresc.*

18



To us — the gods gave



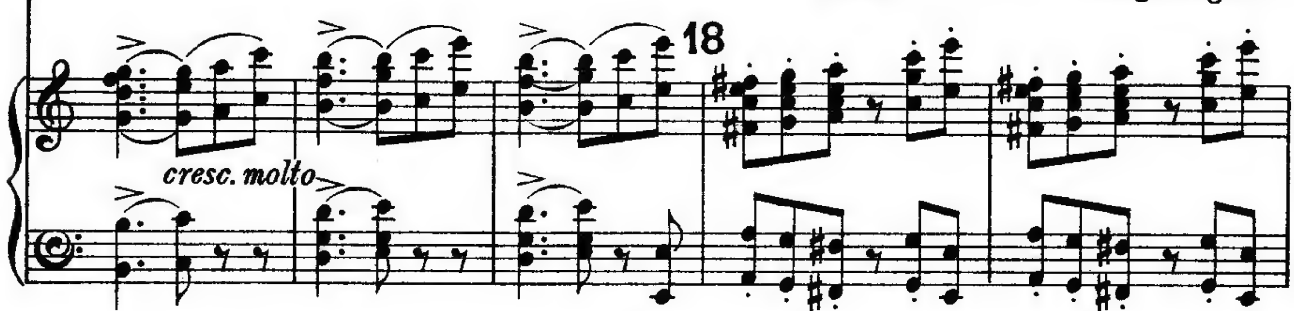
To us — the gods gave



To us — the gods gave



To us — the gods gave



free - - - dom and a ra - dant world

free - - - dom and a ra - dant world

free - - - dom and a ra - dant world

free - - - dom and a ra - dant world

The piano accompaniment features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It includes a melodic line with eighth and sixteenth notes, and a bass line with a steady eighth-note accompaniment. There are dynamic markings like *mf* and *f*, and articulation marks like accents and slurs.

Our way was flower-strewn

Our way was flower-strewn

Our way was flower-strewn

Our way was flower-strewn

The piano accompaniment continues with a treble and bass staff. The treble staff features a melodic line with trills and slurs, and a bass line with a steady eighth-note accompaniment. There are dynamic markings like *cresc.* and articulation marks like trills and slurs.

CHORUS I.

ff Ring - - - ing, ring - - ing,

ff Ring - - - ing, ring - - ing,

ff Ring - - - ing, ring - ing,

ff Ring - - - ing, ring - ing,

CHORUS II.

ff Ring - - - ing, ring -

ff Ring - - - ing, ring -

ff Ring - - - ing,

ff Ring - - - ing,

f

ring - ing with glad - ness

ring - ing with glad - ness

ring - ing with glad - ness

ring - ing with glad - ness

- ing, ring - ing with glad -

- ing, ring - ing with glad -

ring - ing, ring - ing with glad -

ring - ing, ring - ing with glad -

The piano accompaniment at the bottom features a melody in the right hand and a bass line in the left hand, with various chords and arpeggios.

ff *poco rit.* **19** *a tempo*

with glad - - - ness, And song.

ff with glad - - ness, And song.

ff with glad - - ness, And song.

ff with glad - - ness, And song.

ff *poco rit.* **19** *a tempo*

- ness, with glad - - ness, And song.

ff - ness, with glad - - ness, And song.

ff - ness, with glad-ness, And song.

ff - ness, with glad - - ness, And song.

19 *a tempo*

poco rit. *f*